

The ANTIQUE RADIO GAZETTE



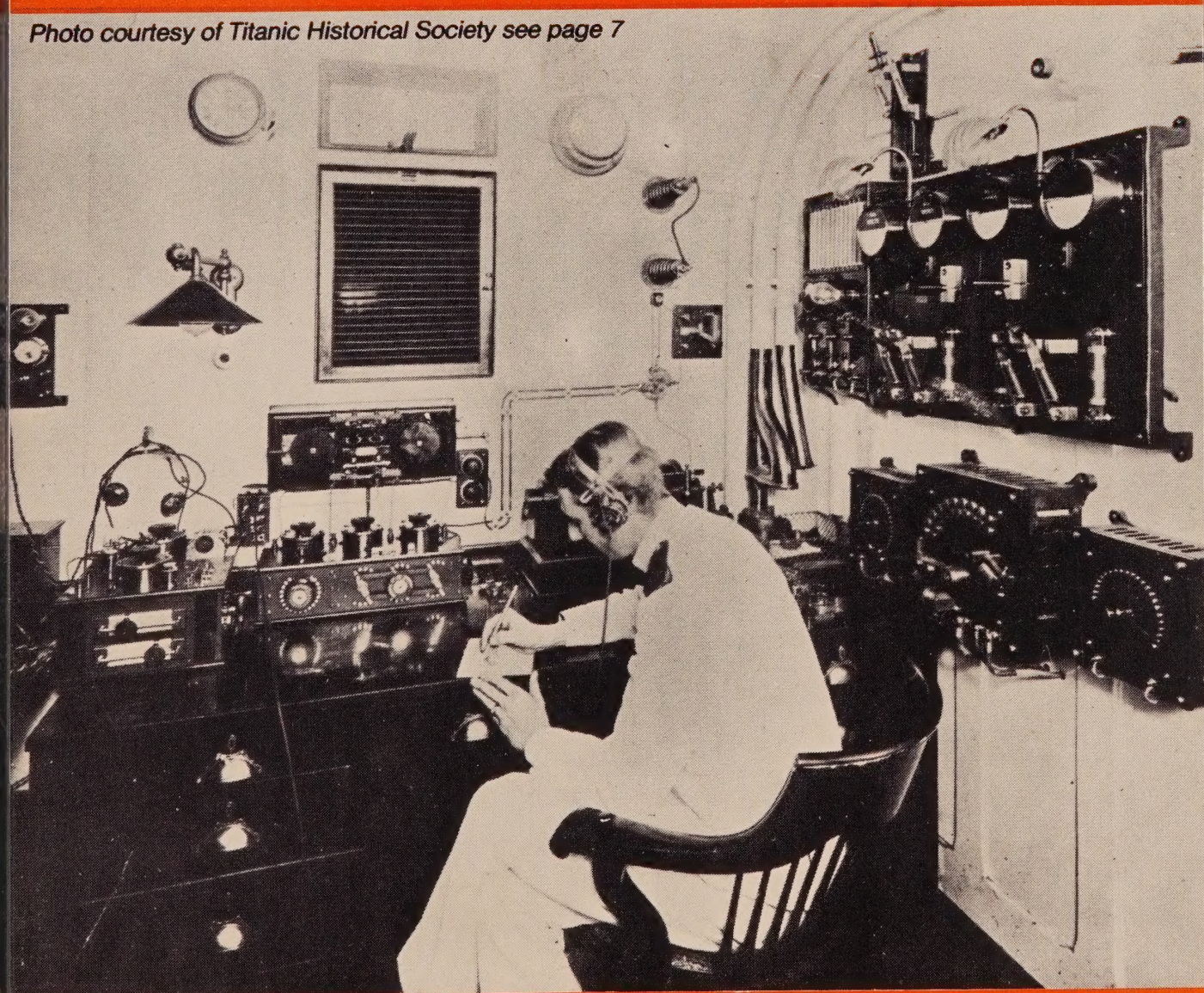
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THE ANTIQUE
RADIO CLUB
OF AMERICA

VOL. 18

WINTER 1990

NO. 4

Photo courtesy of Titanic Historical Society see page 7



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It is our intention to have the Gazette published as closely as possible to the following dates:

March 31
September 30

June 30
December 30

The closing dates for receiving material of all kinds in order to have it appear in the next issue would be:

February 15
August 15

May 15
November 15

The Antique Radio Gazette is published quarterly in Madison, Connecticut

Yearly dues of \$12.00 U.S. currency are payable to ARCA January 1, of each year for members in the USA, Canada and Mexico. Overseas dues are \$14, which includes airmail postage.

The Antique Radio Club of America was incorporated in the State of Kentucky, in September, 1972. The first meeting was held at the Marriott Motor Inn, Washington D.C., on September 23, 1972. At this meeting, by-laws were read and approved and directors selected. We feel that the inception of this Club is a giant step in bringing together those individuals whose chief interest lies in the area of early radio. We invite all collectors and historians of the subject to join the club.

A note to Jim and Barbara Rankin, 3445 Adaline Drive, Stow, Ohio 44224, will bring you an application blank by return mail.

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President's Page

This is not the letter that a President looks forward to writing. As all of you know from the letter in our last Gazette, our editors from the very beginning, are covering up their typewriter. After putting some 82 issues of the Gazette behind them, and 18 years of watching the club grow, I am sure that just out of habit John and Ruth will accidentally publish another issue or two in the future.

Although we list John Drake as the editor on the inside front cover, John will very quickly let you know that Ruth does the editing and proofing.

The many words of encouragement to me as a younger collector, just starting to accept a larger role in ARCA, will be long remembered and appreciated. Ruth's words to me, time and time again, "Lloyd, don't worry about it, you can do it", were much appreciated. Well, we have made it this far and now the biggie. Can we as a club, and I as its president, bring the Gazette to its members? We need everyone's help.

We have associate editors prepared to take over the different issues. We need at least 2 more. We need a publisher, someone who will bring all of this material together and forward it to the printer. If we add just these 3 additional people, the work will be so divided that it should not take more than 3 or 4 hours per month per person. I think you can begin to see what a huge job the Gazette is for John and Ruth. We are now talking about 10 people to replace 2. This is no small challenge. Let me hear from you soon. Until we name our new publisher, please forward all material for publi-

cation to my address listed on the inside front cover. If one of our associate editors has asked you for an article or information, send that to that individual first. Material can be sent by FAX to (304) 344-8083.

As just part of my way of saying thanks to John and Ruth Drake, I am dedicating this issue to them by Presidential Proclamation. The very best to these two great friends. We will look forward to some feature articles from the Drakes as often as they like.

I would like to thank all who responded to the question of the location of our annual national convention. We may have found the best of two worlds, if everything goes as now planned. We may offer the membership four permanent mini-meets per year, and our large grand event at a variety of different sites, as we have in the past. Details are still in the works, but this will all come about in 1991. Scan all publications in the trade for announcements relating to this.

Keep in mind the new "Life Membership" program beginning this month. Support your club with a check and sign up for a lifetime of uninterrupted enjoyment.

Over the past few issues I made mention that it would be interesting to hear from some of you as to your recent good luck in finding some good deals on radios. Michael Harha of Vineland, NJ sent a nice letter stating that he picked up a 50's DeWald portable for \$5.00; a Zenith "300" for \$4.00; an early Westinghouse transistor for \$1.50. He let a very good 1929 Philco console (for \$11.00) slip through his hands when he was at an auction

because he was running late for work. He mentioned several nice shortwave receivers that he picked up for just a few dollars. Thanks, Mike, for your 4-page letter. It was nice hearing from you, and we look forward to other letters from our members. Patti, Heather and I enjoyed the annual picnic at the Lyon's farm, where the Mid-Atlantic Antique Radio Club holds its fall meet. There was close to 200 people taking advantage of great food, hospitality of MARRC, auction and flea market.

Bruce Roloson, Lauren and Joyce Peckham were there; and their feelings are my sentiments also. It is nice to be able to sit back and enjoy the fruits of someone else's labor, which was definitely one of those days. I would like to thank Ed and Millie for their hard work in providing this group with a wonderful day.

I would like to report to the membership that the Director's meeting in Rochester, NY was well attended. We have decided that next year there will be an ARCA membership appreciation dinner at the Days Inn. Watch for details in the Summer issue.

The AWA conference was an exciting adventure this year at the new location. A lot of equipment traded hands and Geoff Bourne tallied the auction at over \$33,000.00!! Yours truly and Geoff had selected some 10 items to bid on and we came up with 0. Our pockets just weren't deep enough. Back to the flea markets and junk shops.

Time to settle in for the winter and complete all of those restoration projects left over from last spring.

I would like to wish all of you the very best in 1991 and trust that you will enjoy the holidays.

I pray as this Gazette goes to press

that a solution has been worked out in the Middle-East and that all of our people, both civilian and military are safe from a war. Stay by your radio and let's hope the good news comes. Thanks again John and Ruth!!

Lloyd McIntyre
President

NEWS FROM WEST VIRGINIA CHAPTER

In respect to my participation in events, attending meetings or finding lots of old radio equipment, this has been a fairly inactive year. However, at a recent monthly meeting we had a Show and Tell item that was the biggest and in my opinion, the best we've ever had. Actually we didn't have the item on hand, but we had schematics and pictures, and it wasn't even a radio or electronic device!

It was the blueprint and pictures of the future ARCA Museum and home of the West Virginia Chapter. Yes, the chapter is buying a former school building in Huntington, West Virginia. The single floor building is on a one and one-half acre tract and has seven classrooms and a multi-purpose room. Total inside area is 10,000 square feet.

This building will make a very nice home for our chapter, and an excellent museum site. Before everything has been completed, a lot of bucks, sweat and tears will have been spent, but it will be a facility to be proud of. This capsule report covers the basics of a project that has many of us excited. I am sure much more will be covered in future reports, so more next time.

Zane W. Parsons
Reporter

NEARC WINTER SWAP & SELL MEET

The New England Antique Radio Club will hold its Winter Swap & Sell Meet Saturday, January 19, 1991 at Resurrection Center, 449 Broad Street, Nashua, NH.

Participating will be club members from throughout New England, New York and New Jersey with over 75 tables of antique and collectible radios, TV's, parts, books, magazines and other related items for sale or trade. Special events of the day will include two old equipment contests featuring Cathedrals and Old Tubes (transmitting or receiving), as well as a seminar and slide presentation on the Philco Corp. Members and non-members alike are invited to attend and enjoy a day of radio fun and nostalgia.

Swap Meet hours are 8 a.m. to 1 p.m. Early buyer admission is \$5.00 from 8 a.m. to 9 a.m. and general admission is \$1.00 from 9 a.m. to 1 p.m. All proceeds to benefit the New England Antique Radio Club.

To reach Resurrection Center, take Rt. 3, Exit 6: TRAVELING NORTH: Turn left at the light onto Rt. 130 and travel 1½ miles west. TRAVELING SOUTH: Turn right at the light onto Rt. 130 and travel 1½ miles west. Watch for the NEARC signs on your right.

For more information about the Swap Meet or membership in the New England Antique Radio Club, call or write: NEARC, RR 1, Box 36, Bradford, NH 03221. (603) 938-5051.

LETTERS

Paul Crum's "This Was Broadcasting" article (Fall 1990) brought back a flood of pleasant memories in connection with radio station WEDC

which was owned by the Emil Denmark Cadillac and Buick car agency.

In the early 1940's I lived a few blocks from WEDC which was located on the corners of Harding and Ogden in Chicago. I was in grammar school and just getting interested in radio. I frequently walked over and looked through the glass into the studio while they were on the air. It was fascinating.

At that time I built several crystal radios and was always rewarded with a booming signal from WEDC even with no antenna. What a thrill it was to carry my crystal radio over to the studio window and actually hear the people in the studio talking . . . all with no batteries or electric. Later I did likewise with one and two tube sets. I was hooked. The counterpoise on the roof looked like some mysterious large net.

WEDC shared the 1240 kc frequency with WSBC (Storage Battery Company) which I believe was on during the day with mostly foreign language programs (heavy on the Polish programming). I think WEDC signed off at midnight. Very few stations went all night in those days.

WEDC is still in Chicago (on the corners of Milwaukee and Catalpa) on 1240 kc and shares the frequency with WSBC and WCRW, mostly foreign language broadcasts. They still have a counterpoise on their antenna and run 1000 watts during the day and 250 watts at night. The old WEDC building has been built over and is not recognizable as the old car dealership where my Dad took his Buick for service.

Ken Greenberg, 4858 Lee, Skokie, IL 60077

Dear Paul Crum,

I thoroughly enjoyed reading your story "This Was Broadcasting" in the recent issue of ARCA Gazette.

I am a "skimmer" . . . seldom read articles word-for-word . . . just glance at contents in most all publications including the OTB. Your early experience in broadcasting, however, found me reading every word. Great copy!

There were many memories since it took me back to my early days of amateur radio when I was licensed in 1929 and used loop modulation. I recognized all the tubes you used and the various problems.

A copy of your article is being sent to Bob Morris, W2LV. I am sure he will enjoy reading your experiences as much as I did.

73,
Bruce Kelly,
W2ICE-ex-8ACY

There are two things in Lloyd McIntyre's first letter that I believe most collectors (?) would agree with: first, some well-financed dealers have driven up the price of certain radios beyond reason (most notably cathedrals and catalins) and, second, some very narrow interest, self-serving books are appearing in print.

There is one thing in Lloyd's second letter that disturbs me greatly however, and I wish to take issue with this. Lloyd infers that due to the commercialization of the hobby, supplies of collectible radios will be nonexistent in three years, and collectors will be reduced to research, rather than collecting (unless they have big bank accounts).

If others understand this as I did, the following will occur: dealers will hoard even a bigger supply of radios, and beginning collectors may be discouraged before they get a start.

I submit to Lloyd's greater experience than mine, but *please* don't let him or anyone else ring the doomsday bell. Most especially, we have to encourage the new collector, rather than discourage him or her. Our hobby will not grow if people believe the end is near.

I am enclosing an article which you may edit, print, or simply throw away in the wastebasket, that I hope will encourage a few beginners.

Also, I still have that Philco metal box, the Zenith tombstone, and the Victoreen breadboard — saving them all for you, and *will* get down to see you.

My Best,
Richard W. Mackeiwicz
1549 N. River Road
Coventry, CT 06238
(203) 742-8552

After researching through dozens of old and new books and periodicals, I put together on VCR tape what I entitled "The Origin of Television."

The Curator of Television at the New Museum (583 Broadway, New York, 212-219-1222) got my name and address from the Smithsonian Museum in Washington. He asked for the tape and displayed it in the Museum. The last time I telephoned his home I was told that thousands of people had seen it so far. I know it is still there for visitors to see.

Kenneth McIntosh

INDEX OF HISTORICAL ARTICLES NOW AVAILABLE

Ludwell Sibley, editor of the AWA Old Timers Bulletin, and Lauren Peckham, of AWA fame, and a board member of ARCA, have prepared a detailed index to all articles that have appeared in the ARCA Gazette from issue 1 through Volume 18, number 2. They have graciously made this available to ARCA for distribution to those who are interested. This index will be kept up to date by an as yet unannounced ARCA "volunteer", and reissued periodically from now on.

If you are interested in obtaining a copy of this index, please send a self-addressed, business size (no. 10) envelope, with 25 cents postage on it, to the associate editor, Jim Troe (111 Skyline Drive, Morristown, New Jersey, 07960)

A 30 year index for the AWA Old Timers Bulletin is also available at no cost. Send an SASE with 65 cents postage, or an 8½ x 11 envelope with 85 cents postage on it, to Ludwell Sibley, 44 E. Main Street, Flemington, New Jersey 08822.

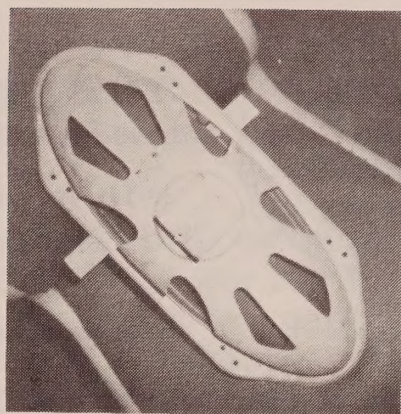
OUR APOLOGIES

To Charles J. Stinger . . . for spelling his name wrong in the Fall 1990 issue. Mr. Stinger won Best of Show and The Peoples Choice Award at the 1990 ARCA Convention. This is the first time that both awards were won by the same person. Congratulations, Charles!

Editor

Dear Sir,

I am trying to trace the manufacturer of the loudspeaker in the enclosed photograph. The loudspeaker's dimensions are 21" x 9" x 5¾" high including the motor structure. My only information is that it was taken out of a 26 year old English auto-



mobile. It uses an Alnico magnet and so far as memory serves me, the motor structure just might be English Rola. The loudspeaker works, but the cone is damaged - I'm hoping that there is a chance that replacement cones are still available.

Can you, or any of your readers, help me in my search? Or have any suggestions?

Sincerely yours,

John F. Barrie

11 Heard Road, Arlington, MA 02174

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DECEMBER 4, 1990

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THE TITANIC MUSEUM

The Titanic Museum is located at the original founding place, 207 Centre Street, Indian Orchard (Springfield), Mass. (rear of Henry's Jewelry bldg. on 208 Main Street). Housing original *Titanic*/liner artifacts, manuscripts, archives collected over 30 years. Open 10 a.m. - 5 p.m., Monday thru Saturday. Closed Sunday.

Affiliated with:

**THE MARINE MUSEUM
AT FALL RIVER**

Water Street on the waterfront in Fall River, Massachusetts. On display is the Titanic Historical Society Collection; the 28' two-ton model used in the 1953 20th Century-Fox film "TITANIC", paintings, survivor memorabilia, original artifacts from the (pre-discovery) R.M.S. *Titanic*, and other ocean liners.

DEAR MR. DRAKE:

PLEASE PARDON THE INFORMALITY OF THIS LETTER, BUT IT IS VERY LATE AT NIGHT AND I'VE GONE TO SOME TROUBLE TO FIND THE PHOTOS THAT YOU REQUESTED.

MY NORMAL OCCUPATION IS THAT OF AN OWNER OF A SMALL (AND DYING) JEWELRY STORE WHERE I REPAIR CLOCKS AND WATCHES, WAIT ON CUSTOMERS AND IN ADDITION I HAVE NOW THE TITANIC MUSEUM WHICH IS ATTACHED TO THE REAR OF THE STORE. THIS, PLUS WORKING ON OUR T.H.S. JOURNAL, HANDLING CLUB ORDERS AND WRITING UP NEW MEMBERS KEEPS ME VERY OCCUPIED. I CAN THEREFORE APPRECIATE YOUR OWN GOOD WORK AND TIME SPENT ON YOUR JOURNAL.

ENCLOSED ARE THREE PHOTOS OF THE OLYMPIC AND TITANIC WIRELESS ROOMS AND SIMILAR PIECE OF APPARATUS LIKENED TO THAT USED ON THESE SHIPS (THE EXACT NAME ESCAPES ME AT THE MOMENT).

PLEASE RETURN THE PHOTOS IMMEDIATELY AFTER PUBLICATION SO I MAY RETURN THEM TO OUR FILES.

A CREDIT TO THS AND (HOPEFULLY) OUR ADDRESS WOULD BE DEEPLY APPRECIATED.

IF I CAN BE OF ANY FURTHER HELP, PLEASE SO ADVISE.

SINCERELY,

The 'original' TITANIC HISTORICAL SOCIETY
With over Twenty-five years of faithful service

"...that the memory and history of the TITANIC be preserved for future generations..."

The Titanic Disaster

As Dug Out of the Old Congressional Records

CQD CQD SOS SOS DE MGY
TITANIC SINKING, PLEASE RUSH
ALL POSSIBLE ASSISTANCE,
RUSH, RUSH" were the few terse,
electrifying words clicked out by the
wireless operators of the gigantic
White Star liner *Titanic* on the night of
April 14, 1912. The startled world was
thus given its first inkling of the terrible
disaster that befell the doomed
liner, and wireless, or radio, was
skyrocketed to the attention of the
world as a utility and safeguard of the
utmost importance.

The *Titanic* was equipped with a 5-k.w. disk discharger, magnetic detector, valve receiver and emergency gear. It was the only vessel afloat that had one of the new disk discharger installations and it boasted a range of about 500 miles at daylight. At the key of the splendid liner were Jack Phillips, chief operator, and Harold S. Bride, 22, second operator. Both were in the employ of the British Marconi Company and were being paid a salary of six and four pounds Sterling, respectively, (\$28.00 and \$20.00 in American money), all for being entrusted with the safety of nearly 2500 souls in case of emergency.

On the morning of that fateful Sunday, trouble had been experienced with the insulation on the main panel of the transmitter and Mr. Phillips had arisen considerably earlier than usual to help repair the trouble. This finished, he started his 4 p.m. to 2 a.m. watch, with Mr. Bride's promise to relieve him at midnight as the former was not feeling very well. At 5 p.m. the SS. *Californian* called the *Titanic*, MGY,

and the *Baltic*, MBC, with information regarding ice, stating that that ship had just passed three large bergs and a large number of growlers or smaller bergs. The *Baltic* acknowledged the call with the signal "RD," used at that time to QSL a message. The *Titanic* heard the report and copied it, but did not acknowledge immediately, as Mr. Phillips was working on his abstracts and had them all about him on his desk. After about twenty minutes, however, he gave the *Californian* the "RD" signal, whereupon the latter sent "TIS," or the finishing signal used at that time. Mr. Phillips took the information regarding the position of the icebergs to the bridge at about 5:30 p.m., ship's time, and the officer on watch figured they would be in the vicinity of the bergs about 11 p.m. that evening.

From 6 p.m. to 10 p.m. Phillips exchanged several regular messages with nearby ships and at 10 p.m. he listened in to press reports from the Cape Cod station, which called the *Titanic* at 11 p.m. with a large number of messages, which kept the two stations in communication up to the time of the collision.

As closely as could be ascertained, this happened at 11:50 p.m., Sunday, New York time. There was just a slight grating and a little lurch of the vessel to port. The blow was so slight that it did not even serve to awaken passengers who had retired, although most of the ship's crew who were not on watch were awakened by the unusual lurch of the vessel and came on deck to investigate. No one thought,

however, that anything serious had occurred.

Mr. Bride had planned to go on watch at midnight, so arose about 20 minutes before. The operators' sleeping quarters adjoined the operating room and before dressing, Bride stepped into this room, asked Phillips how he was making out and was told that there were still a number of messages for Cape Cod. Mr. Bride then dressed and put on the phones. It was at this instant that the boat struck, but with such a slight shock that Phillips continued his preparations for retiring. Not long after that the captain came into the operating room and told Bride that he had better get assistance. Phillips, hearing him, came out into the operating room and asked the captain if he wanted him to use the distress call. The captain said he did, so Phillips took over the key and sent the "CQD" signal about half a dozen times, signing "MGY," the call letters of the *Titanic*.

The SS. *Frankfurt*, DFT, was the first vessel to answer the call. Phillips advised Bride that the *Frankfurt* had answered and asked him to take the information to the bridge. Captain Smith then asked for the *Frankfurt's* position. The *Carpathia* answered the call, giving her position, and said she was already coming to their assistance. Phillips then raised the *Olympic*, but while he was working him the captain came in and interrupted. Phillips advised the captain that the *Frankfurt* did not acknowledge his position, merely telling him he would see him in a few minutes.

After a lapse of about 20 minutes, during which time the *Titanic's* operator was working the *Carpathia* and *Olympic*, the *Frankfurt's* operator

called again and asked what the matter was. Whether it was under the stress of strain or from being jammed, Phillips told him: "You are a fool, keep out!" and gave him the "DDD" signal, which means "QRT" in our present list of abbreviations.

The question has since been raised as to whether Phillips used good judgment in sending this, whereas, if he had sent his position and the *Frankfurt* had been close at hand it might have been possible to have saved all the lives of those on the ship. Phillips evidently thought that the *Frankfurt's* operator had received his first position report and was annoyed when he called him the second time and found that he had not. With the knowledge that the *Olympic* and *Carpathia* were steaming toward them at forced draft he perhaps felt that further talk with the *Frankfurt* would have been wasted effort, and it later turned out that he was right.

Mr. Bride then took the phones and raised the *Baltic*, while Phillips went out on deck to look around and ascertain just how badly the ship had been damaged. Bride told Phillips, when the latter returned, that the *Baltic's* signals were so weak that he did not think it was worth trying further, so Phillips again took the phones while Bride went into the stateroom and proceeded to get their money together. When he came back to the operating room he saw a fireman or coalpasser trying to relieve Phillips of his lifebelt. The two of them forced him out of the cabin just as the captain came in and told them to look out for themselves, as the vessel was pretty badly damaged and would only stay afloat a few minutes longer.

They went on deck together and approached a collapsible boat which

several members of the crew were trying to launch on the port side. Mr. Phillips left them, starting aft again, as he wanted to say that the engine room was being flooded, the dynamos were going out, and have a last word with the *Carpathia*. That was the last time Phillips was seen. The collapsible boat capsized as soon as it hit the water, pinning Bride and several others under it in the icy waters, where they were held for about 40 minutes before another boat finally rescued them.

Mention might be made of the fact that only four ships carried two operators at that time, the *Titanic*, *Olympic*, *Mauretania* and *Lusitania*; all the others carrying one operator each, and requiring only that watch necessary for him to handle the traffic of his vessel. It was by the merest luck that Operator Cottam of the SS. *Carpathia*, the vessel that picked up the survivors, heard the *Titanic's* call for assistance.

At 10 p.m. Cottam was receiving press from Cape Cod. The latter station finished with press at 11 p.m. and started with the *Titanic* on a long string of messages. He then took the press items that he had just copied to the bridge and spent some time there. Returning to his operating room he decided to get confirmation on a message he had sent to the coast via the SS. *Parisian* earlier in the day, providing that operator was on watch. He called several times and received no reply, so took off his coat and started to retire. Three minutes later and he would have missed the *Titanic's* call and many more lives would have been lost.

When Cottam received the CQD call of the *Titanic* he rushed it to the bridge, returning with the *Carpathia's*

position. Captain Rostron, of the *Carpathia*, figured that they were 58 miles from the *Titanic*, and at a speed of 19½ knots per hour under forced draft, would cover the distance by 4 a.m. Monday morning. During the last few minutes the *Titanic's* radio was in operation some nearby steam pipes burst, causing so much interference that it was almost impossible for the operators to work the other ships. This made it necessary for the *Carpathia* to do considerable relay work.

The *Carpathia* arrived at the scene of the disaster at 4 a.m. and took the first boatload of survivors aboard at 4:10, 20 boatloads, in all, being picked up, totaling about 720 lives. The *Carpathia* stood by during the balance of the 15th, cruising around the location in which the *Titanic* went down, but aside from a small amount of wreckage, nothing further was found. About 20 bergs, averaging from 150 to 200 feet in height, were sighted near the *Titanic's* last position, and extreme care had to be taken by the *Carpathia* in order to avoid them. The temperature at the time the *Titanic* struck was 31 degrees above zero, so it is little wonder that there was such an appalling loss from exposure. According to the final figures set by the officials of the White Star Line, 1503 people perished; many of them being of world renown. Although no positive proof has ever been submitted, it is believed Phillips died from exposure aboard the collapsible boat. Bride was saved, but suffered severely from exposure and a sprained foot.

Cottam, operator of the *Carpathia*, remained on duty continuously from Sunday night to Tuesday night, until he was finally so completely worn out that he was unable to keep awake. Company messages were handled

first, being followed by regular passenger traffic. Very little time was found for reports to the press, as the operators were kept busy with inquiry messages from ashore and reassurance messages from the passengers; so the world did not receive much information of the complete details of the disaster until the *Carpathia* tied up in New York the following Thursday.

The sinking of the *Titanic* is of special interest to the radio world because it was the primary cause of the standardization of radio procedure and other measures for safety at sea. From these measures might be mentioned the following:

1. Adoption of the Continental Morse

code as a standard for all ship operators.

2. Adoption of the conventional "Q" signals.

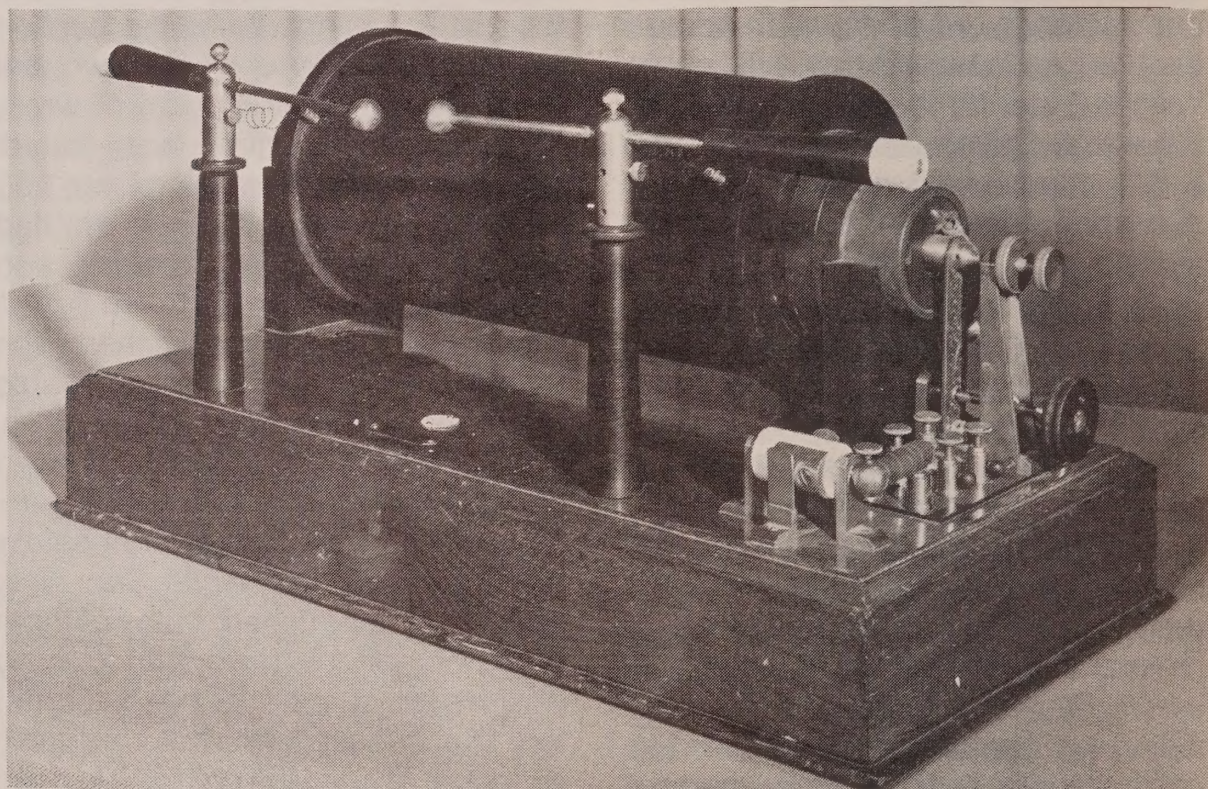
3. Establishment of the Ice Patrol service in the North Atlantic.

4. The requirement for a continuous watch on all passenger vessels.

5. The requirement for auxiliary means of communication and a definite range for the main set.

6. The law regarding intercommunication regardless of the system employed. (It was a well known fact that in the early days a great deal of animosity existed between operators of competitive companies.)

7. The standardization of S.O.S. as the international distress signal.



The Emergency Spark Transmitter Coil

New Members Continued

Solomon Wilson, Philadelphia, PA

Pat Kennedy, Frankfort, KY

Jeffrey Blangiardi, Washington, DC

Nate McClure, Kokomo, IN

Ronald S. Brenner, Silver Spring, MD

E.H. Lorfing, Hallettsville, TX

Richard Palmquist, Omaha, NE

David E. Putigano, Cincinnati, OH

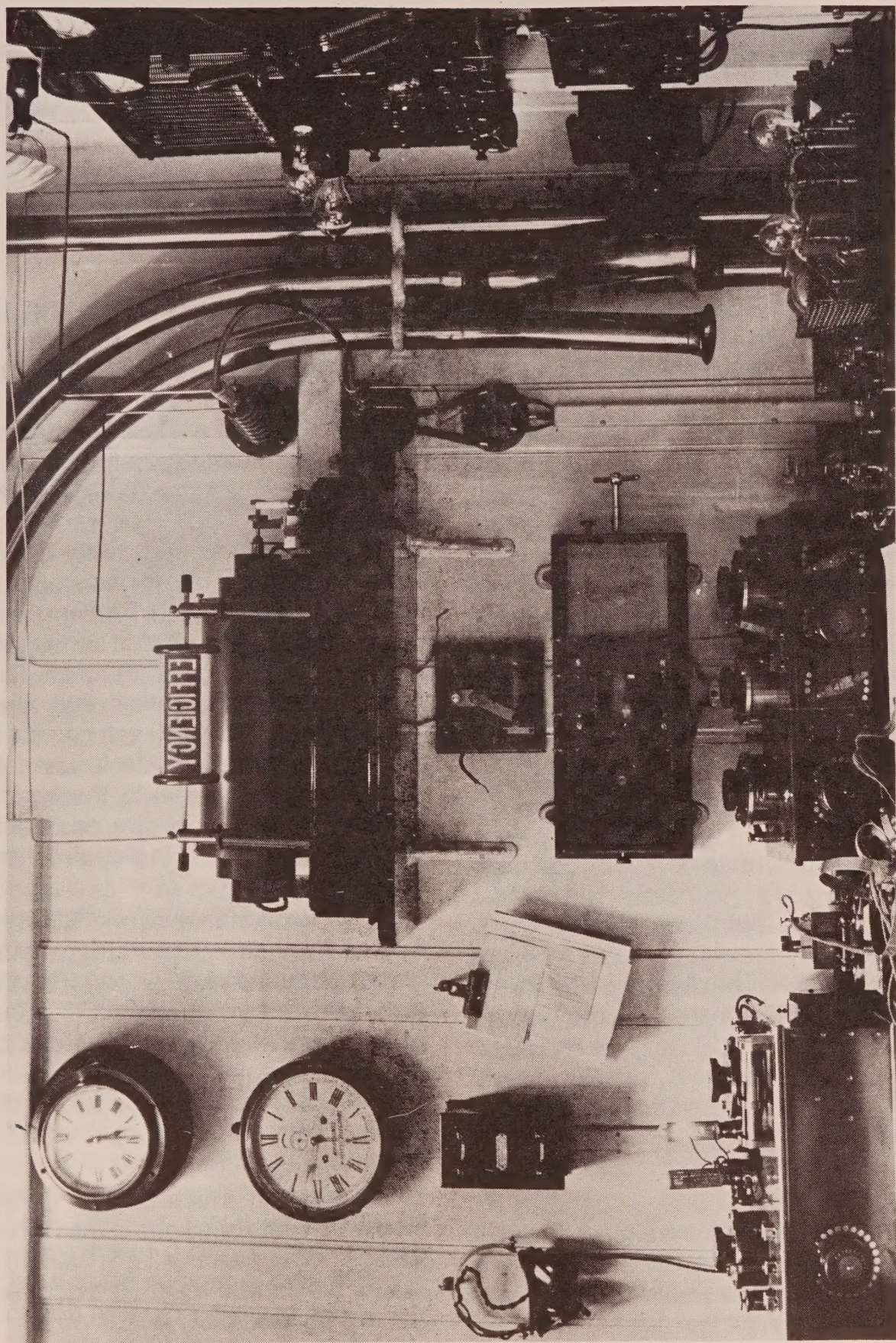
Doug Penisten, Tahlequah, OK

Wilfred G. Brill, Michigan City, IN

George A. Freeman, Madison, IN

REINSTATE

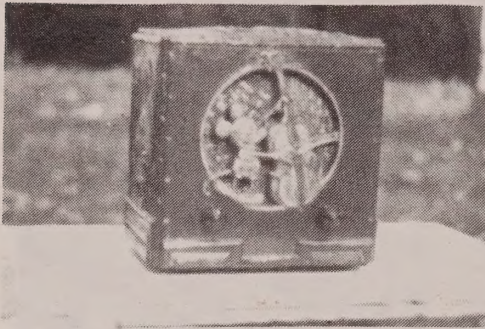
Bob Dennison W2HBE, Westmont, NJ



MY RARE FIND . . . A Mickey Mouse Radio

or

How to be Fooled by the British *by George Hausske*



I have an "Emerson" Mickey Mouse radio. So do a number of other people. It is a popular item with novelty set collectors. Some have traded hands at big prices. But mine is different than most sets. Maybe yours is different, too, and you don't know it. What do I mean, different? Therein lies the story.

The Mickey Mouse radio I have is a cute little set. When I saw it at the local Dupage county flea market I knew immediately that I wanted it. I bought it quickly, and at a decent price, or so I thought.

The outside appearance is for all purposes exactly like the Emerson model that I thought it was. The size is right. The appearance is right, complete with exposed nailheads. The color is right. I bet that it could fool anyone. Like many finds, it did have a couple of problems. The dial bezels are missing, and the Emerson name plate is missing. Should I have been suspicious at that last missing part? (Incidentally, if anyone has an extra set of my missing parts, I would sure like to have them to make my find complete).

When I got my rare find home I opened it up to see what might have to be done to it before plugging it in to

try it out. And what do you think I found? Not an Emerson, for sure. It is completely different inside from the Emerson original. The set uses a 12SK7 rf stage, a 12SG7 detector, and a 12A6 output tube that feeds a five inch R&A brand speaker marked "Made in England". The two gang tuning condenser and many of the smaller components are also marked as having started life in England. The tube filaments are wired in series with an oil filled 2 Mfd. condenser. This probably was the way that they designed it for the 220 volt service in England. A small diode is used to develop high voltage, in the typical manner. The rf coils are enameled wire wound on 3/4 inch coil forms, three inches long.

The set wouldn't work on 120 volts when I first tried it out. By shunting the series capacitor with another 1 Mfd. condenser, the set started working, even though there was only 9 volts on the 12 volt filaments. With a little more work the set worked quite well in the radio congested Chicago area. It sounds surprisingly good.

Other ways in which this set differs from most sets one sees in the United States is that the chassis is painted a bright blue and the antenna connector is a banana plug jack.

My set possibly entered the country in one of those container load of anti-ques that dealers import from England. There are probably others around, although I haven't heard of any others like mine.

So what can we learn from this? **Buyer Beware!** But I'm not unhappy. I may have been fooled, but I have a set that may be rarer than the real

Emerson sets. I like it. And isn't that what collecting is all about?

I would like to hear from anyone with a similar set. Are there other "fakes" out there? What a collection it would be to collect only "similar but different" sets. Now you have heard my story. I would like to hear yours. (so would I! the editor)

TWO DESIGNERS WHO PRODUCED TOP QUALITY SET

Radio: As I Experienced It

Bill Hoy

E.H. Scott and McMurdo Silver were two men with almost parallel lives, Scott became very well-known, as early as 1925, for superheterodyne receivers capable of receiving broadcast band stations as far away as Australia. His "Worlds Record" sets really earned the title. During this same period, McMurdo Silver enjoyed a reputation as a set designer, and owned Silver-Marshall company, founded by Silver and his cousin. The cousin left the firm shortly after its beginning. S-M began business as one of the early radio supply stores in Chicago, then quickly became a manufacturer of parts, receiver kits, and complete sets, which were shipped all over the world. My shop was one of many Silver-Marshall Sales and Service Stations from 1925, when I first met Mr. Silver, until parts became unavailable after S-M shut down. During those years, Silver-Marshall's net worth increased to several million dollars. That was more than a great amount in those days, it got you respect wherever you went. The Depression finally did-in Silver-Marshall, when they were producing

the "Z", and "H" series sets. Bill Halligan began manufacture of those sets under the Hallicrafter logo. In the beginning of his production, Halligan, who has been profiled in these pages, utilized as much of the S-M material and manpower as he could, the first Hallicrafter sets were essentially duplicates of sets that had carried the S-M name plate.

THE SILVER MASTERPIECE SETS

McMurdo Silver was a tall, slim, curly headed, friendly man who just could not sit still. I never learned if he had formal electrical training, I think not. In spite of any question of training, I knew Mac Silver long enough to know he was a well-qualified electronics designer. Before the closing of Silver-Marshall, Mac told me to just wait, he had a surprise for the industry. He said he was in the process of organizing a company to produce and sell directly to the user, or through the Silver-Marshall Service Stations, what we would call a state of the art receiver for the owner who could, and would, pay for top quality. That it would be superior to any Scott set.

Best of all, I could purchase one at a very deep discount Mac said was actual cost.

When the Silver Masterpiece was introduced, I received a whole bag of technical and promo material. Included was actual factory blueprints and schematics, big 36 x 72 inch blueprints, and a complete factory manual with suggestions to use in diagnosing problems. The set was better designed, I thought than the Scott. The Scott sets had a lot of parts not of the quality I expected in a set that costed. That first Silver Masterpiece set used a copper (brass?) chassis, shields, braces, and top-cover. I never purchased a Masterpiece set, but I sold one to a local W. Va. State Police officer, and had an opportunity to use it for a week. It had one of the smoothest dials I ever had my hands on, felt as though it was greased with butter. Both Scott, and Silver, used top-quality Jenson loudspeaker units, but in sound quality, the Masterpiece was the better of the two.

THE E.H. SCOTT, McMURDO SILVER FEUD

Not long after the Silver Masterpiece was introduced, Silver and Scott began a campaign of negative advertising. I do not know who first began, but each company had an advertising program setting forth what they perceived as shortcomings in the other's product. Those comments were so strong I thought I would, someday, see an account that Mac, or Scott, had gone to the other's office and engaged in fisticuffs and mayhem, perhaps leaving a little blood spread around. This continued as long as the two firms co-existed. The McMurdo Silver firm ceased business shortly after Mac suffered an auto accident, I believe, that placed others in the

management of his company.

Besides the larger Silver Masterpiece, later and smaller, improved, Masterpiece sets were produced. I believe ARCA President McIntyre owns one of those later series, complete with a console cabinet. Those later series sets incorporated better tubes, and design advances that made them the equal of the older, and larger sets. Silver went to chrome-plating on those later sets. I don't remember if the copper chassis material was used in the later series, but I do know that the same high quality craftsmanship went into each set Silver built. Incidentally, I believe the Silver Masterpieces were built, on a special dedicated production line, by the manufacturer of Howard radio products.

SECOND BYRD EXPEDITION

McMurdo Silver, who knew of my connection with the 1929 Byrd Antarctic Expedition, wrote me to say another Byrd Expedition was being planned. Mac wanted to latch on to the opportunity to supply the radio equipment for Byrd, because it would be valuable advertising to be able to claim that Byrd's use of the Masterpiece was evidence of Masterpiece quality and dependability over the long haul. He asked for all the information I could supply. I still had all my notes and schematic drawings from that earlier work, and I hand-copied all that material and mailed it to him. In appreciation, I like to think, Silver made me a present of a Masterpiece set and arranged for me to be appointed an official monitor station during the, I believe, two-year length of the project. Ford supplied the Ford-Stout Trimotor metal planes used in the project., The "Josephine Ford" plane used there is now on display at the

Smithsonian Museum in Washington. So ... here I was ... associated again with Byrd, and with the Ford Trimotor aircraft.

FINDING A FIRST LOVE AGAIN

During the thirties, all "large" (meaning around thirty-feet long) aircraft used 200 horsepower Wright "Whirlwind" engines, those engines were considered to be the most reliable powerplant available. My wife and I spend the winters at Myrtle Beach, S.C. I always have my wagon completely serviced before starting the long trip home. In 1985, I went to a local station for that annual ritual imagine my surprise, and joy, to discover a Wright J5 "Whirlwind" 200 horse, nine cylinder, engine on display in the station. The engine was mounted on an original work-stand, and was in perfect, "like new", condition, as it came from the packing box. The owner of the station wanted all the history he could get. I had a lot of information I could share. We got

together and the friendship resulted in lots of savings on services performed that day, and in later years.

E.H. SCOTT, CLOSEUP

I met Scott twice during the Chicago Century of Progress Exposition. He had a marvelous display in one of the buildings. A Scott set was operating beside one from a different manufacturer. The Scott was noise-free and "clear as a bell", the other had a bedlam of noise from the elevators' motors. I met him again, several times, during World War II while I was attending Army-sponsored college classes in Chicago. Mr. Scott was a very gracious man, a joy to talk with. I would have loved to renew my friendship with Mac Silver, too, but I was told he was far away from Chicago, working for the war effort, on a secret electronics project for the U.S. Naval Research Center.

NEXT ISSUE: Shortcomings of Early Auto-Radio Power Supplies.

COLLECTING ON A BUDGET

by Richard W. Mackiewicz

If you're a relatively new collector, and you don't have much money to spend on radios, you might be discouraged by the price of some categories of collectible radios. Catalins and Cathedrals seem especially high priced. Zenith black dial radios are generally high priced. The list is growing, but don't despair. There are still many areas of collecting that are being overlooked, and bargains are still there for the taking.

For many years, consoles were not popular. They take up a lot of room in the house - a half dozen nice cathedrals would fit in the same space - so many nice consoles went begging. They often still do. Find the ones with short wave, interesting dials, nice woodwork. Still some beautiful radios to be had for \$25 - \$50.

Even more of an "orphan" is the combination radio/record player console. These take up a lot of room, but

often came in beautiful cabinets, had big speakers, push-pull output and really great sound. Try to find room for a couple of these. You won't regret it. Even postwar Scotts can occasionally be found for less than \$200. Others from \$25 - \$100 can be had in really nice condition. More and more people redecorating their homes in period furniture are looking for a console of some sort as a centerpiece, so you'll never lose on your investment, aside from preserving one more old radio from a landfill.

Small table top AM/78 rpm combination sets abound, and they are really overlooked. Many cabinets are very decorative, there are literally hundreds of different brands available, and prices range from \$5 to \$50 for really nice examples. Modern record players won't play 78's. Look for these to become much more popular. Clock radios from the 50's through the 70's — mostly plastic — are another good choice. Prices from two dollars up. Buy these before they disappear. Few collectors seem to want them now, but when Packards were plentiful, collectors didn't want Model A Fords either.

Plastic radios - any kind - 50's through 70's. Again, prices range from two dollars up. Many foreign made radios will appear here. This was the era of the cheap radio. Ten dollars or less would buy a brand new table set. Many may look plain or uninteresting now, but wait for a few years until people discover how few are left!

Small transistor portables — the size you could hold in one hand are another great bet. You can keep a sizeable collection in a small place. Many of these can be had for a dollar or two at yard sales.

Yard sales are still a great place to obtain old radios at bargain prices. If

you don't see any on display, ask any way. People may have something in the cellar, the garage, or the attic. Check you local "junk shops" every few months. Go to local estate sales. They seldom advertise radios in the estate listing, but often have a few. Visit the old time radio and TV dealers in your area. See if they have anything before they pass away and their heirs clean out the shop and throw everything in the dumpster. Rummage sales sponsored by churches and other charitable organizations are a good bet. Amateur radio meets often yield old radios at bargain prices.

Have patience — hang onto your limited funds. You'd be surprised at what's out there. One final word of advice. Know your prices. Study price guides, auction results etc. If you're lucky enough to see a radio at some sort of auction or flea market that's a huge bargain, but something you don't collect — buy it! You can always trade it to another collector for something you do want, and you'll very possibly save another piece of history.

Brodeur Printing Company would like to take this opportunity to thank ARCA and its associates for permitting us to print your magazine over the past few years.

We have always looked forward to reading the articles as we typed them, sometimes being disappointed when it was "to be continued" in the next issue.

We would especially like to thank John & Ruth Drake for their inexhaustible dedication and patience. It was a pleasure working with clients who understood the printing processes and guidelines.

Good luck to all in the future, we will miss you!

William S. Paley

by Lloyd McIntyre

William S. Paley - founder of CBS, as many of you know, died October 26, 1990. This ended an era that will never be repeated. Thomas Edison, Henry Ford, David Sarnoff - people whose energy and vision shaped the country and the world into what it is today and the future.

A Philadelphia playboy who had grown bored with his father's cigar business, bought the network in 1928 for \$400,000. The operation was the *United Independent Broadcasters*, a company deep in red ink and a strained network of 16 stations.

Before the end of 1928, the network was renamed the *Columbia Broadcasting System*. By September, 1929, a few weeks preceding the Stock Market Crash, CBS moved into newly completed offices and studios on Madison Avenue. They had 60 stations in the network at that time.

In 1931, an experimental, but the first regularly scheduled television program with New York's mayor, Jimmy Walker and a chubby girl named Kate Smith, was broadcast into a vast void that was seen only by some network personnel and a few electronic experimenters.

1932 saw CBS competing against the NBC powerhouse attraction of Amos 'n Andy, with a young singer by the name of Bing Crosby in the same time slot. Even with the effects of the Depression, radio was holding its own and was profitable. CBS earned \$1.6 million that year with radio's increasing popularity. However, economic pressures forced CBS to accept wine and beer advertising in 1934.

1935 was a banner year and CBS lead both the Red and Blue networks of NBC with almost 100 affiliates. Net profits of \$2.8 million surpassed that of NBC. Hard to believe when only 7 years before CBS was nothing more than a flea on a dog's back.

The next 3 years brought several well-remembered stars to radio - Major Bowes, Archibald MacLeish, Burgess Meredith and Orson Wells, Burns and Allen, Ed Wynn and Joe. On the news front was Edward R. Murrow - a legend in his own time. A broadcast heard around the world when Orson Wells dramatized the "War of the Worlds."

Mr. Paley set standards for radio, but he was very interested in television also. In 1936, Peter Goldmark, a Hungarian inventor, started to work on the development of color television.

The turning point and, perhaps the main reason CBS expanded so fast in those first 7 years, was Mr. Paley's decision to offer sustaining shows for nothing. In exchange, Mr. Paley insisted that local stations allow CBS to preempt local time during hours when national sponsors were anxious to reach the entire nation. For preempted hours in excess of a stated number, CBS would pay local stations on an attractive sliding scale. The more preempted time, the more money they received. Up until this time stations in the NBC network paid for programs that were unsponsored attractions, which were used to fill gaps between affiliate or network sponsored broadcasts.

Bill Paley may have been considered

a playboy, but once he found his lot in life - like Howard Hughes - he never looked back. He has left his mark in the history of radio.

This tribute to William S. Paley was prepared by Lloyd McIntyre from material researched from the J.A. Moore Memorial Library. Credit is given to the W.Va. Chapter of ARCA and the book "CBS - Reflections in a Bloodshot Eye", by Robert Metz.

You are invited to study this and other books on the life of Mr. Paley and the history of CBS anytime you are in the area.

BOOK REVIEW

"THE VIBROPLEX CO., INC., 1890 - 1990"

by William R. Holly, K1BH 92, pages
Publisher: The Vibroplex Co., Inc., 98
Elm St., Portland, Maine 04101. Soft
Cover \$19.95 plus \$3.95, post./hand.

This is a book about the telegraph key, and particularly about Horace G. Martin, his work, and the superb speed key he developed - the VIBROPLEX. In the vernacular of those days this was the "Lightning Bug," or more simply "The Bug".

In the opinion of this reviewer, no collection of early radio is complete without some representative keys, culminating in those masterpieces of the speed-keying art - the Martin Vibroplex. Remember, that in the pre-broadcast era, the key was indeed **the voice of radio**, breaking the damped waves of the spark transmitters, and later the continuous waves, into decipherable dots and dashes. That keys are of great interest to collectors is revealed by the fact that of all back orders for the ARCA GAZETTE, those containing the arti-

cles by Louise Ramsay Moreau on the subject of keys led all the rest! Now ARCA is indebted to long-time Club Member Bill Holly of Kittery Point, Maine, for this much-needed book. In his preface, Bill notes that while he was aided in assembling data for his book by the location, near his home, of the Vibroplex Company's present headquarters, he had to rely heavily on public and court records, and old magazine and newspaper files to complete his story. Bill reports sadly that his research was complicated by the fact that in a recent company reorganization, "six truck-loads of company records went to the dump".

The book contains only brief mention of the early, conventional keys of Phelps, McElroy, Steiner, Bunnell, and Vail. These served well enough in the early days of land telegraph and wireless communication, but as the quantity of messages increased there was no corresponding increase in the telegraph operator's output. The fastest operators were the ones most likely to succumb to telegrapher's cramp or paralysis - a sometimes crippling disorder now known as carpal tunnel syndrome.

Then, on October 6, 1902, Horace Martin filed a patent application on his Autoplex "Telegraph Transmitter". As he described it there, in words applicable to the more modern Vibroplex instruments, "it will make all dots automatically, leaving it in the power of the operator to adjust the length of the dots and leaving the spaces and dashes wholly at the control of the operator - that is to say, the operator may lengthen or shorten the dots, the spaces and dashes remaining at his control, or lengthen the spaces and dashes at will, the dots remaining constant." Unlike later

models, the Autoplex required a battery, but it cut the operator's effort by over 50%. The first known ad for the Autoplex appeared in May, 1904, in "Commercial Telegrapher's Journal". That ad is reproduced on page 5 of Holly's book.

A valuable feature of this book is its Appendix which lists the fourteen patents owned by the Company, shows the patent drawings of all the patents, and the complete specification and claims of the more significant patents.

The Autoplex was soon replaced by Martin's Vibroplex which employed a simplified method of generating a series of dots using an adjustably weighted vibrating arm, essentially as we know it today. The first known Vibroplex ad appeared June 1905. That ad appears on page 5 of the book. Martin's first patent on the Vibroplex, No. 767,303, issued August 9, 1904. It is included in its entirety in the Appendix.

Interestingly told and documented are the vicissitudes of Martin and his manufacturing companies, of which there were several, in New York state, Georgia, and in Maine. Holly's book also deals with the entry into the field of a competitor, William O. Coffe, who had also developed a speed key, sold under the "Mecograph" label. The ensuing patent litigation was ultimately

resolved when the Martin interests purchased the Coffe patent. That patent, too, is reproduced in the book's Appendix.

For those who own one or more Martin keys, this book contains information on all the many Vibroplex models, dates of manufacture, reproductions of each style of label, and a list of all Vibroplex models and dates of manufacture.

Included are pictures and characteristics of all known models. This then appears to be **the** definitive book on the Martin Vibroplex and its ancestry.

For those of our members who are primarily collectors of broadcast band radio receivers, the book contains what was for this reviewer a big surprise. Holly notes that in the 1924-1925 period Vibroplex "advertised and marketed" a line of one, four and five tube radios under the name "Martinola". Two of these are pictured and described on pages 45 and 46. They must be rare indeed, for this reviewer found no mention of them in McMahon's "Vintage Radio", nor even in Alan Douglas's fine books on "Radio Manufacturer's of the 20's! Holly is no doubt correct in his statement that "production must have been quite limited".

Bill Denk, W3IGU

SEX AND ANTIQUE RADIO

A Single Hobby?

by Larry Babcock

You fellows stand over there and I'll take your picture. Did that ever happen to you? Yes, but did a complete

stranger ever ask to take your picture for no apparent reason? This story begins in Harpendon, England at the British Vintage Wireless Association's



This photo was taken by Dr. Cesar Milego-Pertierra of Windsor, England at the 1989 BVWS antique radio meet in Harpendon, England.

antique wireless flea market. A distinguished looking gentleman snapped our pictures, we being from left to right, Art Albion, John Meyers, Bob Losier and Larry Babcock. Ross Smith is seen just to the right of the bush. Art, John and Larry are with the Niagra Frontier Wireless Association (NFWA).

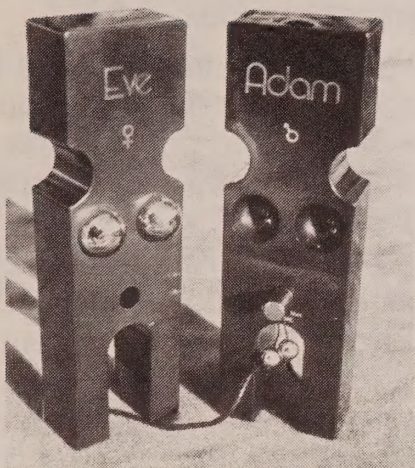
The photographer turned out to be a BVWS member and an English doctor. He even asked for my address "to send the picture". Well, I never expected any more from that, but after arriving back in the U.S. along came a letter and a nice copy of our picture! What a surprise and how nice of him to send it. The British really did show us a good time at their Harpendon meet.

What has all this to do with sex? (or even with antique radio collecting). Just this. the Dr. said he is planning to write a tongue-in-cheek article on the subject of Sex and antique radio. He asked me if I had any personal experiences he might use in his article. I replied that I didn't think so except

that I did notice that as I grew older, I seemed to have more time for my hobby of antique radio collecting!

Then I remembered a radio that I had purchased at the Harpendon meet. It wasn't an old radio, not even old enough to have tubes. The set was probably made somewhere like Hong Kong, but it is the novelty radio to end all novelty radios. It is a two piece set, but not the usual tuner and power supply. Rather, it is "Adam and Eve". The two parts are connected by a small cable and are very explicit! I included the photo so you can see for yourself and so I don't have the problem of explaining the radio details in words! I should tell you that the two parts fit together perfectly to form a single unit. The radio will play either with the two parts joined or separated. Adam's head contains the tuning dial. Adam also contains the volume control as the picture shows. Eve contains the speaker.

I purchased this set from a nice lady who looked as though she could have



Adam and Eve radio purchased by Larry Babcock at the Harpendon, England antique radio meet in 1989. The photo shows that sex and radio collecting can be combined into a single hobby!

been Lady Godiva's mother on the Benny Hill show. The set was sold to me "under the table" - at least the seller wasn't set up with a table, but only had a box of items for sale on the floor with nothing displayed. As far as

I could see I got the only one there was. She was asking 11 pounds Sterling (about \$16). Naturally after purchasing it, I showed it to many people before the trip home. What a conversation piece to break the ice at a cocktail party! I was offered 100 pounds, (about \$150) for it even before I left England.

Before I purchased my Adam and Eve radio I was starting to collect novelty radios, but now, it seems rather pointless to continue. How can I ever top "Adam and Eve" in the classification of Novelty radio?

I will send a photo of Adam and Eve to my British friend and perhaps he can use it in his article. Maybe one can combine the two hobbies of sex and antique radio collecting. I guess this radio fits into both categories but such a collection of items wouldn't take a lot of room on the coffee table!



TRANSISTOR TOPICS

by Ross Smith

IDENTIFYING UNITED STATES MADE TRANSISTOR RADIOS

Some transistor set collectors prefer to collect only the earlier U.S. made receivers or, at least, identify them in their collections. With so many millions of sets made all over the world, identification is not an easy task.

Most U.S. manufacturers went overseas to purchase their sets or purchase the chassis for assembly in the U.S. This began to happen in the late 1950's and early 1960's. By 1970, I know of no U.S. manufactured sets except the top-of-the-line radios such

as Zenith Oceanic's. All of the early sets had sockets for plug-in transistors because of the necessity of matching the transistors for maximum performance. The early point contact transistors had the most variations in this respect. Early Japanese sets also had transistor sockets.

The following observations may be made in determining the origin of the receiver:

1. Obviously, the first thing is to check for markings on the inside or outside of the set. Model numbers were sometimes stamped on the plastic cases with black ink, even on the black color cases making it virtually impossible to read. Some G.E. sets were included in this category. Many were marked "Made in USA", "Made in Japan", etc.

2. With the model number and make established, look it up in Sams Photofact*. The date will appear on the bottom of page one. This date will be approximately nine to eighteen months after the introduction of the set. If Sams are not available for you, look at the index book and obtain the Photofact* set number. From this, you can get the date of publication.

3. Look at the variable tuning capacitor. All early domestic sets have open air plates that look the same as tube type tuning capacitors, only smaller. Some very early Japanese sets also had open air capacitors but close examination will tell that they are copies of the U.S. made capacitors. All of the later sets will have miniature mica type variable tuning capacitors.

4. Disassemble the set and check markings on the volume control. U.S. companies have both the manufacturers' code and date code stamped or printed on the control housing. Manufacturers' codes are: CTS137, Mallory 235, Stackpole 304, etc. Date codes follow the manufacturers' code in one continuous number. Date code 5625 or 625 indicated the 25th week of 1956.

5. Look at the speaker. If it is marked "Jensen" (code 220) or other U.S. names, the set was made in the U.S. This is also true for other components in the set such as transformers. All early sets have one or more audio

transformers. An early Raytheon Belmont set has four.

6. My collector friend Serge Krauss noticed that some early domestic sets have "add-ons" to the circuit board which were probably parts not provided for in the original circuit board design. Examples are ceramic capacitors tack soldered to the circuit foil and multiple wire jumpers giving the appearance of a cobbled up job. This condition is rarely seen on foreign sets.

7. A tell-tale hint, which may not be 100% true, is the color of the plating on the chassis, screws and metal parts. Most foreign sets have "yellow" or "gold" plating from iridizing or other chemical processes.

It is a great feeling of accomplishment to find a U.S. made transistor set at a garage sale or flea market for 50¢ or a dollar!

We appreciate the information from Serge Krauss for the publication of this article.

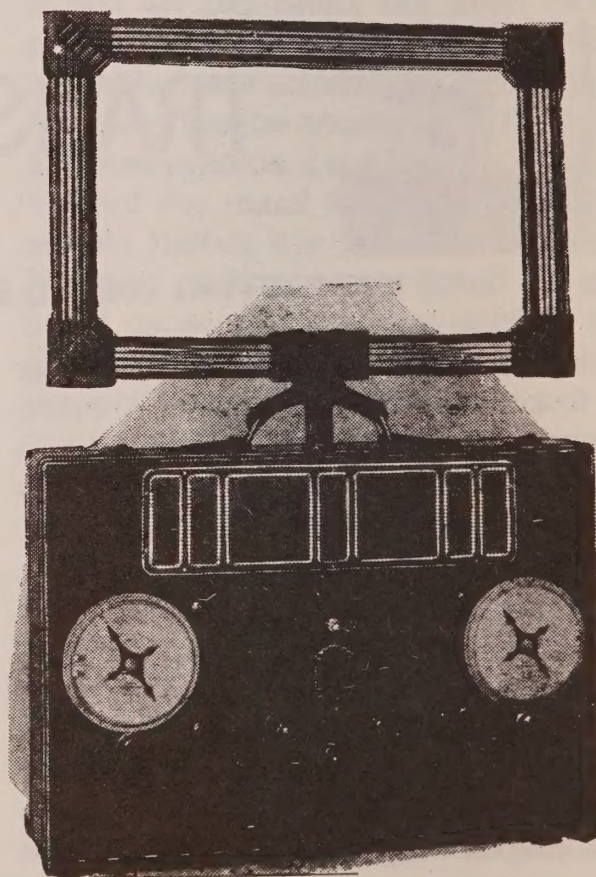


Photo courtesy of RCA Corp.

TRANSISTOR RADIO RESTORATION TIPS

by Terry Garl

edited by Ross Smith

1. Check for corrosion (due to battery leakage) in the battery holder and on the printed wiring board. Remove corrosion with a soft wire brush or tooth brush and solvent such as FreonTe. Also check for broken battery clip leads.
2. Be sure of the correct battery voltage and polarity prior to applying power to the receiver. The use of external batteries or a power supply during servicing may be desired.
3. Make a continuity check on the off/on switch, speaker and if supplied, the earphone jack. (Earphone jack spring contacts sometimes lose tension with age, which shuts off the speaker.) With a continuity check the speaker should "click".
4. Clean the volume control and open air type variable capacitor bearing surfaces and grounding springs with contact cleaner or tv tuner cleaner.
5. Remove the printed circuit board from the cabinet and inspect wiring tracks and connections with a magnifying glass. Many transistor radios can be repaired by soldering broken traces or connections which are caused by dropping or rough use. Open cracks in conductors can be repaired by soldering a jumper wire across the crack.
6. Locate a schematic if possible. The age of the set may be approximated by the date code on the volume control, speaker or variable capacitor. If you can find a Sams Photo Fact, look at the bottom of page one for the date. The Photofacts were issued about 9 to 18 months after introduction of the set. Date codes follow a three digit manufacturer's number, all in one continuous number. As an example, the number 2205625 or 220625 would be "Jensen" (code 220) and the 25th week of 1956.
7. Replace or at least check all electrolytic capacitors with a capacitor checker. This is most important if the set is over 20 years old.
8. The possibility of a defective transistor or diode cannot be overlooked. Use junction voltage measurements and/or a low amplitude AM noise generator, such as the Radio Shack Micronta handheld signal injector powered by Penlight batteries, to locate defective stages. Base to emitter DC bias voltages measuring 300 millivolts or less indicate a germanium device. Bias voltages measuring 400 millivolts or more indicate a silicon device.
9. Resistor measurements across transistor junctions in circuit can be misleading and are best performed with the transistors removed.
10. Replacements for defective transistors or diodes can be purchased from Phillips ECG, GE, RCA or NTE. Most electronic supply houses carry one of these manufacturers' types. In addition, the Phillips ECG Master Replacement Guide outlines the procedure for selecting replacements for unlisted types.
11. Use a low wattage soldering iron (40 watt) for transistor radio servicing. In addition, a variac for adjusting line voltage to the minimum amount required for good soldering will prevent component damage and separation of wiring tracks from the circuit board. Use of a solder bulb or solder wick for component removal is recommended.

WSOM - THE VOICE OF SOMERSET

by Rodney Schrock

If any of your friends engages in bootleg operation in the broadcast or amateur bands, or any illegal or unlicensed transmitting, don't associate too closely with them or you could become an "accessory to the fact". I know because it happened to me!

In the autumn of 1947, I became interested in a Popular Science article describing the construction of a "Wireless Record Player", using a 117L7GT tube as a screen grid modulated oscillator and rectifier.

A 117L7 tube being unavailable, I built the circuit using a 117P7, with a big old junk ceramic padder and an odd, old oscillator coil. It worked! I could play records and be received loud and clear on the radio.

Next I took a decisive step; I connected a T17 Army mike to a battery and transformer and added my voice to the music.

I showed my creation to some of my friends and one of them showed more than average interest.

The next thing I knew, he had something very similar, but he wouldn't allow me to see it and kept it concealed in a "black box," while he and another friend were building more "black boxes", amplifiers, turntables, mixers and all the essentials of broadcasting.

After recording some spot announcements on RECORDIO discs using a borrowed Meissner home recorder, they went on the air as "WSOM, The Voice of Somerset."

From time to time, I would watch them broadcast, but it seemed boring to sit there evening after evening doing almost the same thing, not knowing if anyone was listening. They had an interesting variation to records, a "network" hookup, where a program

was received on an old Zenith radio and rebroadcast by them. This was done frequently with Pittsburgh Pirate baseball!

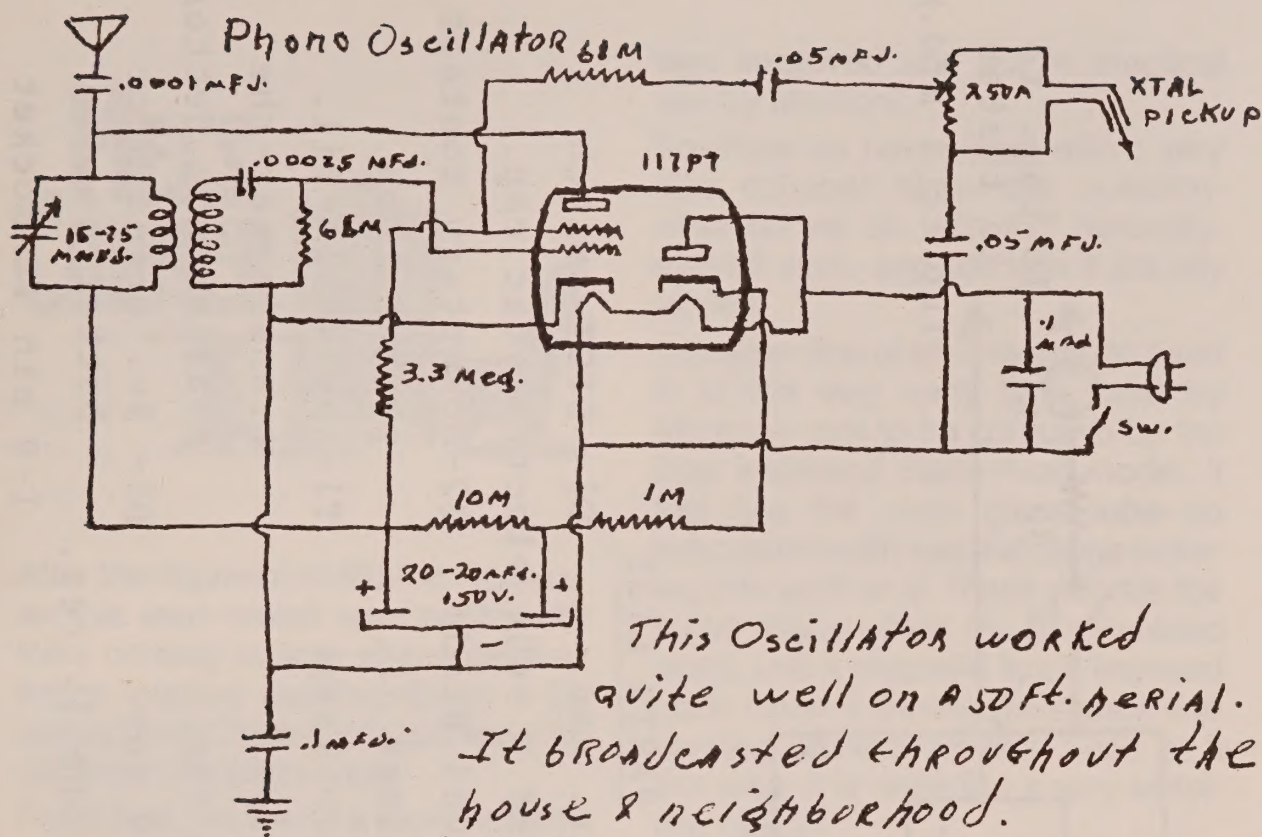
Meanwhile, word got around and the station started to attract listeners and the local newspaper did a story on us describing the station as "mouse power" and listing me as a D.J. After all, I occasionally put a pickup on a record or threw a switch on a given cue.

All went smoothly (and illegally) until it was decided to go off the air for a one or two week vacation-then the calls and complaints started. We discovered WSOM did have listeners. One of them must have reported us to the FCC, because their representative was on our doorstep when we were about to restart our programming after the vacation.

The FCC's image was rather low key and disappointing. No big shiny truck loaded with antennas, driven by an Elliot Ness type agent, just a beat-up black pre-war Hudson with a loop antenna jack on top, driven by a tired man dressed in baggy pants and a wrinkled white shirt. He measured our field of strength and explained that we were interfering with WQXR. He wrote statements which we and our parents had to sign, told us to dismantle the gear, and he was on his way.

An account of the shut-down was published in the local, and the Johnstown newspapers and a lot of people expressed disappointment. One said, "Not even the air is free."

However, I like to think our ill-fated venture proved there was an audience in Somerset because three years later, a "real" local broadcasting station went on the air: I have long wished that its call letters would have been WSOM!



(JAN 1948)

This Oscillator worked quite well on a 50ft. Aerial. It broadcasted throughout the house & neighborhood.
(PLANS FROM POPULAR SCIENCE)

BUILDING A PORTABLE CAPACITOR CHECKER

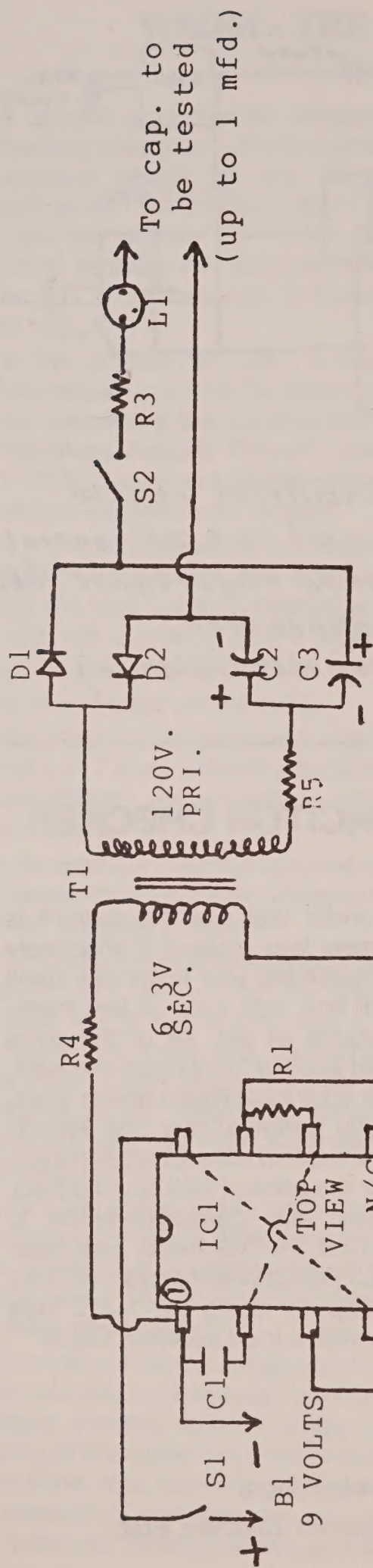
by Chris Cuff

This little tester is a very reliable, easy to build unit that will pay for itself in no time. The operation is quite simple—a common 555 timer IC is used to create a pulse which is stepped up to a high voltage by a backwards connected filament transformer. Anything **small** *will work here—6.3 to 12v., and you can cut apart an old AC adapter if you can't find one locally. To check a capacitor, clip one lead of the suspect part, connect the test leads, and while observing the neon lamp, press S2. 1 or 2 blinks of the lamp indicate a good cap. A steady glow indicates a shorted cap., and a rapid blinking indicates a leaky one. This tester supplies about 180 volts to the

cap. under test, but the current is extremely low, making it absolutely safe. Assemble your tester in a small project box, add a set of test leads, and you're all set. All of the parts needed to build this project are available at your local Radio Shack store, or if you prefer to buy one already assembled and tested, I will send you one for the price of \$50.00, postpaid. Address your correspondence to Chris Cuff, 79 Oak Road, East Had-dam, CT 06423. Next project will be a mini-amp. for using old 1 & 2 tube radios with a loud speaker. Enjoy!

(Diagram and Parts List on next page)

I highly recommend this Portable Capacitor Checker, Edit.



PARTS LIST

C1-.01 25v. cap. S1- SPST switch

C2,C3-4.7mf @ 160v.electrolytic cap.

D1,D2-1N4004 diode S2-momentary contact

IC1-555 timer IC. push button

L1-NE2 necc lamp T1-any small fil.

R1-1K 1/4w res. transformer-the

R2-47K 1/4w res. smaller the better

R3-100K 1/4w res. B1- 9v. transistor

R4,R5-10 ohm 1/4w res. battery

1-8 pin IC socket

Dotted lines are jumpers

under the IC.

*note: if you use too big
a transformer, the current
may ruin the IC.



After the big meet of AWA at Rochester this year--which was terrific with folks coming in from everywhere — things started slowing down a bit around here. Then I get a call from my old friend Floyd Bennett.

Floyd had just found a most remarkable historic item that I couldn't believe!! A coherer and de-coherer of the old Electro Importing company of New York City--probably made circa 1908 or before. This item takes us back to Marconi days--when he was experimenting around 1897. The principal of a coherer was discovered by others prior to that time but Marconi continued to make improvements that led to the actual means of communication--without the need for connecting wires--between sender and receiver. Signals in the atmosphere!!

The story of Marconi is a most interesting one--how it relates to the trials and tribulations that are encountered when an inventor proceeds with an invention.

The primitive coherer which Marconi used led to more sophisticated models--such as the glass sealed enclosed model developed in the Slaby-Arco system, which became the standard for commercial use.

Let us not forget that the original coherer, invented by Prof. Branly,

was improved and put in practical use by Marconi.

So--here we have Floyd with a very rare coherer! Now---the question--what do we do with it?? Naturally--make it work--and see how it actually works!

Consider first of all--the one on hand is of the very early type used by Marconi---not to be confused by the later improved Slaby-Arco model. It just has the plain glass tube--no evacuation--with two rod plugs entering into each end. These activate the metal filings which are in a jumbled mass, until a magnetic flux is imposed upon them--lowering resistance and making positive contact. Look at it this way--it is more like a very sensitive switch!

When the filings cohere on an incoming signal, it is then interrupted by means of a tapper on the glass. This breaks the continuity which is the de-cohere process. The "tapper" is nothing more than an ordinary electric door bell! The bell itself is not used on some models--this one just uses the tapper.

The metal filings are made with a coarse file consisting of eighty-eight parts of iron and twelve parts of silver. They must be thoroughly clean--and free from dust.

Then comes the necessary sensitive relay. Some really brass beauties of this were made in England--tough to find these days. However, Weston Instruments made a number of these relays that can be used--some still around if you are lucky.

To activate the relay input--in series with the coherer--requires a No. 6 one-and-a-half volt battery. Most hardware stores still have them--but be careful--they may have been sitting on the shelves for a year!

The relay output requires another No. 6 battery in series with the bell tapper. A couple of brass rods for antenna and ground stick up from the coherer binding posts. That takes care of the receiving end.

Next comes the transmitter. A HOT spark coil is necessary with two verticle brass rods of about four feet serving as the antenna and ground. A suitable condenser of high voltage capacity across the secondary coil - high tension terminals with a short space between the spark gap. And--- -you're ready to go!!

The crucial point in order to make it work is checking the sensitive adjustments of the filings in the coherer and the adjustments of the sensitive relay--especially on this very early model we have here.

What a thrill it is to see this working!! Start out with ten--twenty feet separating the two units--and going on from there in distance. Some early units worked up to a half a mile! Improved units progressed much further.

Cheerio,
Mel



All ads and Swap Shop items are printed in the Gazette free of charge. We do ask that you write your ad on a separate sheet of paper, type if possible, or print, and be sure to include your name and address. We reserve the right to edit all ads. ARCA is not responsible for any transactions, of course.

WANTED: Wiring diagram & literature relative to a "Superunit" superhetrodyne receiver. A kit manufactured by Allan Hanscom, Woonsocket, Rhode Island, about 1924-25.

Two bee Hive type standoff insulators approx. 1½ x 1½ dia. base. Crosley Interstage audio transformer as in 50 series receiver-open secondary o.k. 2 Weco 205 D vacuum tubes-1920-30 "B" battery eliminators.

FOR SALE OR TRADE: L & N Mills volt potentiometer, model 7651, 8657C with manuals, reasonable. Tod Drogoski, 507 Coal Valley Road, Jefferson Boro, PA 15025.412-466-5950

WANTED: Toshiba transistor radio with round ivory colored top hemisphere containing oriental designs, and red lower hemisphere.

Stromberg-Carlson circa 1960 oriental type style TV. Crosley Gemchest (1929) radio in red and green base colors. Other radios/TV's with oriental-style cabinets. Also Guild Stereodeon (looks like real piano but is desk sized radio combo). Gerald Schneider, 3101 Blueford Rd., Kensington, MD 20895, Tel: (301) 929-8593.

NEW BOOK! FIXING UP NICE OLD RADIOS! by Ed Romney an old radio instructor. 186p. 300 illustrations and schematics. \$19 plus \$1.50 ship. Visa / MC ok. ROMNEY, Box 96, Emlenton, PA 16373 (412) 867-0314.

WANTED: Early spark transmitters rotary gap-associated parts for same-also early crystal set and Navy type tuner. Edward J. White, 809 Seymour Road, Bear, Delaware 19701-1121

WANTED: Need a Pacent #577 bypass condenser to restore a paragon 2-5-U transmitter. Or a similar construction in size or capacity not necessary. Ralph Thorn,
61 Marie Place
Huntington, NY 11743

WANTED: Dial glass for RCA Victor model A-20 "Globe Trotter". Need empty floor model cabinets for model H31 RCA and A8 RCA must be solid and restorable. Dial for Model R31 RCA; Webcor Record player for RCA model V302; push buttons and knobs for Crosley (have no model no.) This is the Chassis with the push buttons on each side up and down, six per side. Has eight inch dial glass. Phone The Old Tyme Radio Center, RR#3, Walkertown Ont. Canada NOG2VO 519-881-0249.

WANTED: Philco Items. Looking for home radio literature. Advertisements (clocks, pictures, signs, etc.) or anything else relating to early Philco.
Robert Schrantz, 610 East Juanita
610 Juanita Ave.
San Dimas, CA 91773
(714) 394-1194

WANTED: Chassis or front panel for Super-Zenith VII (VR pg. 116). Ken Kelly, 315 W. Jefferson St., Media, PA 19063

WANTED: John F. Riders Radio Vol. 20. Lee V. McKinnis, Jr.
P.O. BOX 490, Godley, TX 76044

WANTED: Karas Company information. Kits, audio transformers, condensers. Want parts new in box. All letters answered.
Stephen J. Short, 1590 Union St.,
Schenectady, NY 12309.
(518) 346-2245

WANTED: European crystal and battery sets of the early 1920's. Also British R tubes (don't have to be good), Amplian wooden horn speaker. Ian L. Sanders,
16725 Wild Oak Way,
Morgan Hill, CA 95037.
(408) 778-7547

WANTED: Instruction manual for Heathkit impedance bridge model IB-2A copy OK. Jack Bowers
R.R. 2, Box 212,
Highland IL 62249

WANTED: parts to restore very early Freed Eisemann NR-5. Front panel, dials, and audio transf. marked AmerTran or Freed Eisemann. Also A-K brass pulleys (3) for A-K AC set.
Bill Noro
126 Evaline Street
Pittsburgh, PA 15235
(412) 371-2988

FOR SALE: Crosley 61 (1934) Tombstone with shortwave - not working - grill cloth not original, one knob not original. \$100 see F.O.S. page 75.
Zenith 6D614 (1942) Bakelite cabinet table model - works - mint - \$70. Bakelite cabinet, grill is a series of arches. Also many other radios, books & tubes. Send 2 stamps for complete listing to Ron Boucher,
P.O. Box 541 (GA), Goffstown, NH 03045 (603) 497-2988

WANTED: "Tone Beam" lamp for A.K. model 612 console. A.K. model R horn (good physical condition except for paint). H.P. #5083-4052 C.R.T. for H.P. model 171OB Scope (good operating condition).

Sam W. Wrenn
2314 Seminole Drive 1207
Arlington, TX 76010

FOR SALE: Copies of "QTC (I have a message for you) by "Sparks". One of the last seagoing radio officers tells the glorious, interesting, nostalgic (and how!) story of the ship's radio officer whose history extends through the 20th century, from cat's whiskers days to satellite communication.

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(ARCA Dept.) 2502 Cockburn,
Austin, TX 787451
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WANTED: Hallicrafters wooden speaker table for a Dual Diversity DD-1 receiver (receiver sits on top of this table and speaker housed in cabinet). Also need dial glass for Scott Philharmonic, red-band variation.

Jim Clark, 1292 Starboard,
Okemos, MI 48864, (517) 349-2249

WANTED: Zenith CRL-RA6, 1R-M, 3R, 4R or matching amps. Also looking to find some 78 rpm Vogue Picture Records.

Bill Wade, 657 14th Ave.
Prospect Park, PA 19076
Please write what you have, price and send phone number.

WANTED: Will pay **top dollar** for the following CONSOLE radios! Zenith 8S593, Zenith 8S594, Philco 42-1012, Philco 42-1013 and Philco 42-1016. Also need Hammarlund schematic book. Still looking for a coil winding machine.

Dan Healy
P.O. Box 764
Woodacre, CA 94973
(415) 488-4596

WANTED: Old, odd and unusual Bugs or speedkeys.

Smiley WB4EDB
P.O. Box 5150
Fredericksburg, VA 22403
(703) 373-0996

WANTED: Mitchell transistor radios Model 1101, 1102 and 1103. Any condition. P.J. Roach,
8640 E. Florence Ave.,
Downey, CA 90240.
(213) 927-0936

WANTED: Glass/Escutcheon, pointer and nut for 1934 Crosley, model 6HZ.

Bob Barr, 3130 Bellanca St.
Columbus, GA 31909
(404) 322-2180

WANTED: Complete Hammarlund Radio Company manuals. Immediate need for schematic for Hammarlund HQ-145.

Dan Healy, P.O. Box 764
Woodacre, CA 94973

FOR SALE: Tomestones: RCA 1936 #85T2, \$60. Philco 1933 #60B, \$75. Coronado 1940#1070, \$80. Wood horizontals: Stewart-Warner 1946 #9000B multi band, \$60. Silvertone 1940 #7251, \$35. GE 1940 #L-660, \$60. UST Clearsonic 1946 #5C16, \$20. All working. SASE for list of more. Ripley, Box 9374
North St. Paul, MN 55109
(612) 777-6791

WANTED: Parts to restore a Westinghouse Aeriola Amplifier, 2 step, using WD11 tubes (see Vintage Radio page 107), need junker front panel with tube sockets and miscellaneous other parts.

WANTED: Crosley Radio, 1932-33 vintage), 4-tube superheterodyne, silver-gray metal cabinet, 7½" high, 12½" wide, 7" deep. Has 4" round speaker opening in the cabinet front. Working or non-working.

WANTED: Metal base for a 3-tube AK amplifier.

James A. DiRuzza
2607 Old Troy Pike
Dayton, OH 45404
(513) 233-5004 eve.

WANTED: Wecco Junior crystal set pictured in collectors guide to old radios page 158. Giblin-Remler honeycomb coils with 20 & 25 turns, last two to complete my set! Leonard J. Arzoomanian, 61 Columbus Ave., North Providence, RI 02911
(401) 232-0869

WANTED: AK model 82 chassis and speaker; black or brown 3 tube TA unit; model 10 A RF coils (tags but no binding posts); early vacuum tube unit with binding posts; detector amp (can only with tag); I have a mounted variocoupler for trade. Also need information on 1917 Premier xmtr. and 1917 Johnson & Phillips Mark III tuner (Marconi). Larry DiBarry
212 North 6th St.
Chambersburg, PA 17201
(412) 263-3804

WANTED: Giblin-Remler honeycombs with the following windings 25, 35, 50, 75, 100, 150, 200, 250, 300, 400, 500, 600, 750, 1000, 1250, 1500. I will buy or trade for DeForest and Brandston honeycombs. Also looking for Triad tubes and/or boxes of the following type: T-27 (227), T-26 (226), T-71, T71A, T-80, T-22-RF (222), T-01A (201A), T-TEL, T-PEC, T-12, T-12A, T-24-AC, T-45, T-10, T-50, and T-81 (281). Leonard J. Arzoomanian
61 Columbus Ave.
North Providence, RI 02911
(401) 232-0869

FOR SALE: Old radios, accessories, and instruments circa 1920-40. SASE for list. Hank DeQuasie
P.O. Box 356
Limon, CO 80828

BUILT RADIO

INSTITUTION WHICH HAS GROWN AGO WHEN E.H. SCOTT ESTAB- RADIO RECEIVER PERFORMANCE

ing to pay for the comparatively costly laboratory method necessary to duplicate the performance of the *original* Scott World's Record Receiver. And they are still willing to pay for Scott laboratory precision—more willing than ever before. They are *eager* to pay for Scott custom-building when they experience the tremendous power, the exact selectivity and the tonal perfection made possible thereby. In fact, the market for Scott Custom-Built Radio has grown to such proportions that the Scott Laboratory, where Scott Receivers are laboratory-made, has become the greatest institution of its kind in the world.

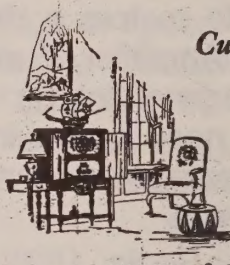
One of the seven thousand qualified Scott sales and service representatives scattered throughout the nation will gladly discuss Scott Radio with you. The price range is between \$300 and \$8,000.

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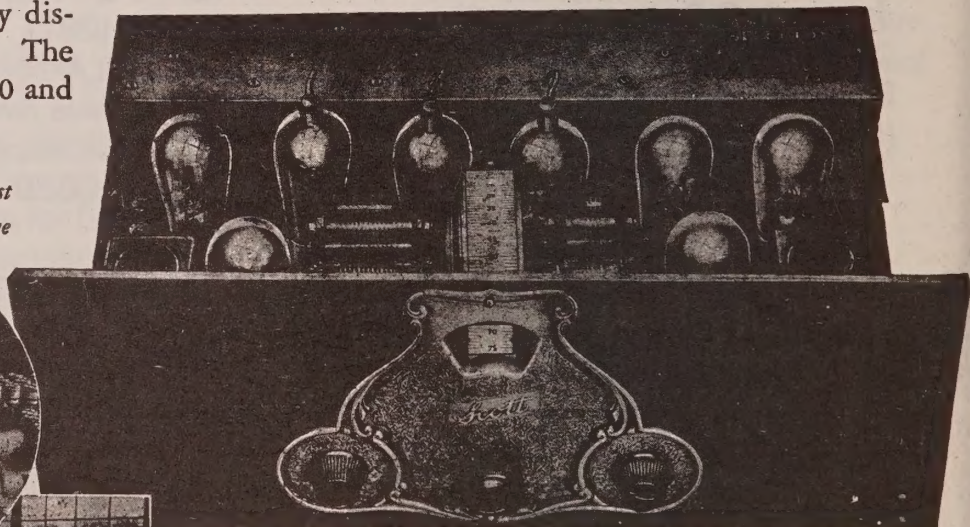
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